

## Buy Shoes

When it's Cool—  
in the evening, at

*The Cinderella*  
bootery

Open till 9 P. M.  
When you visit The  
Rialto Theater see our  
windows—

Women's Smart Shoes  
at

**1/2 off**

24 Snappy Summer  
Styles at

**SALE**

to make way for  
New Arrivals

**Ralph C. Lewis Co.,**  
Incorporated  
Rialto Theater Bldg.  
Phone 5955

## STAGE OF THEATER ENTIRELY EQUIPPED BY EDWIN H. FLAGG

The stage of the Rialto is one of the big things of the magnificent theater. It is the main spring of the show shop, the place where all the clever stuff to amuse you must be put on. It must be clever nowadays to get by. The stage must have the very latest. It must be equipped and it must be up-to-the-minute.

For that reason when Rickards and Nace set out to build their handsome theater they sent for Edwin H. Flagg and had him suggest just the right thing for the stage. They gave him carte blanche and the result is the finest theater in Arizona equipped with modern stage effects.

From the big velvet drop that slides out of the way when the picture goes on to the most humble rope and pulley block, the stage is equipped with the products of the Edwin H. Flagg company.

Mr. Flagg sent the best man he had in his big Los Angeles plant, Ted Lange, who was working on the great \$2,000,000 theater of Marcus Loew at Seventh and Broadway. Flagg took him off the job and sent him out to Arizona to get the Rialto up in shape so that his old time pals "Rick" and "Harry" could say, "Boys, this is a Flagg house," and that means that there has been nothing left undone back of the stage.

Edwin H. Flagg started life as a scenic artist so long ago his friends

even the late Joe Jefferson forgot when Flagg painted his original Rip Van Winkle set. But Ed Flagg has not lagged behind all these years. He has kept abreast of the times and 1921 sees him the biggest decorator and stage expert in the west. Flagg even goes to Europe to show them

how to equip stages. That's the kind of man the R. and N. firm brought in to add his bit to the many who have helped to make this a real theater.

Last summer when the theater was just being started Flagg brought his star designer, Mrs. Crane Wilbur, to Phoenix at his own expense, and had her suggest the color scheme for the Rialto. Edwin Flagg takes a lot of pride in what he has done for the success of the new house and the local firm is loud in their praise of him and his firm. The Rialto, Ted Lange said, could stage Ben Hur and get away with it, and Ted knows, for he helped to build the great production for its original run.

"The Happy Ending," by Hector Turnbull, will be May McAvoy's next picture and her fourth Reialt starring production.

The title of the Harvey O'Higgins' original story for Mary Miles Minter has been changed from "The Wall Flower" to "The Love Charm." Mr. O'Higgins will leave July 2 for New York to attend rehearsals of his dramatization of "Main Street," the novel by Sinclair Lewis.

Bebe Daniels was nursing a bad case of sunburn at the Reialt studio. "This is all your fault," she said to Maurice Campbell.

"I knew the star blamed the director for everything," replied Major Campbell, "but how do you pass that to me?"

"Why," replied Miss Daniels, "if you hadn't given me Sunday off, I couldn't have gone to the beach."

Elmer Harris' "continuity" of thought is occasionally shattered nowadays by reports from Bultown where the largest blow-out of gas ever seen in Kern county has taken place in a well on property immediately adjacent to 40 acres owned by Mr. Harris.

May McAvoy, having completed "A Virginia Courtship" under the direction of Frank V. O'Connor, has gone to Catalina island for a vacation before beginning work on "The Happy Ending," written by Hector Turnbull, in which also she will work under the direction of Mr. O'Connor.

## CLOTHES HAVE ONE OF LEADING PARTS IN THIS PICTURE

The poet who wrote "Gather ye rose buds while ye may," or words to that effect, showed more common sense than poets are usually credited with having. For nothing goes so fast as youth, and once gone, there's no getting it back. That's why young persons are under such a terrible necessity of enjoying their youth while they have it, even if staid older folks think them silly and frivolous.

It's tough to be young and have no chance to be happy and light hearted. It's hard to be burdened with responsibilities and worries before one's time. It's torment to be both young and pretty and yet deprived of the

pretty girl's birthright—clothes and a chance to be seen of men.

That was the sorry state of Rowena Patricia Jones. She was as poor as she was pretty, as humble as she was ambitious, as shabby as she was rebellious. She might not have minded so much had Fate given her a job in a hair pin factory or a steam laundry, where she never saw any attractive people from morning until night. But Fate had, with hateful irony, taken stormy-hearted, loyal, anxious little Rowena, with her amazing beauty and her meek little black frock and put her into the check stand of a fashionable New York hotel, where she handled luxurious wraps all day long and saw swaggers people enjoying money and ease.

And she saw that those elderly men did not deserve fine clothes and idleness as much as her own hard-working old father, who had patiently kept books for twenty years for the same firm at the same salary. She saw that those well-corseted, handsomely groomed dowagers were really no better woman and no better looking than her own weary mother, keeping house in that crowded little tenement and doing her tragic best to bring up her family in decency. She

saw that she herself was pretty—prettier than many of the gay young butterflies whose cloaks she handled with timid, envious fingers. It was just a matter of luck, she decided, and she and her family had drawn bad luck, that was all. It was largely a matter of clothes. If she only had the clothes—now—while she was young and pretty before she got old and tired and faded like her mother. She must hurry, before her looks vanished.

So Rowena started on a very perilous adventure. She would get some fine clothes, she would pretend that she was a girl of the leisure class, she would get her a rich husband—and then everything would come out right for the humble Jones family.

What happened to the girl who gathered her rosebuds while she could, and nearly got into the mire which she had not suspected could lie so near to the lovely rose garden of her little hotel world, makes a fascinating comedy drama that gives Bebe Daniels, now a Reialt star, a chance to make a very noteworthy stellar debut in the kind of complications that her versatility most enhances. "You Can Never Tell," adapted from two Saturday Evening Post stories.

Cecil B. DeMille has returned to the Lasky studios at Hollywood after a flying trip to New York, where he conferred with Paramount executives regarding plans for fall production at the Los Angeles studios. Mr. DeMille is now supervising the editing and titling of his latest finished production bearing the temporary title "The Laurel and the Lady," featuring Dorothy Dalton, Conrad Nagel and Mildred Harris.

Wallace Reid, who is generally seen on the screen at the wheel of a high-powered racer, directs his gasoline buggy in "Peter Ibbetson," a new Paramount picture, for a slow jerky ride aboard a dromedary. A new on an ancient victrola and also a tallyho of old vintage is also required of the lively Mr. Reid in the Du Maurier production.

## All Good Wishes To RICKARDS AND NACE THE BEAUTIFUL NEW RIALTO

is a fitting monument to your pluck, energy, ability and untiring efforts. We congratulate you for your splendid success. We congratulate the people of Phoenix and The Salt River Valley for better amusements through your achievements.

**BRANDON BROTHERS.**

## RIALTO THEATER

the establishment of which comprises such a valuable addition to the social and business life of our city, stands today a monument to the excellent business integrity and progressiveness of Messrs. Rickards and Nace.

It is with the greatest of pleasure that we take this opportunity to congratulate these two gentlemen on the accomplishment of their work so thoroughly.

## McDougall & Cassou

Washington Street



Wesley Barry in

## We Extend the Hand of Welcome

To the management of the new Rialto Theatre. They are to be congratulated for it is without doubt the most beautiful theatre of its kind in the great Southwest.

We take no little pride in announcing to the public that the Rugs and Carpets were furnished from our ever plentiful assortment of

## "Whittall Floor Coverings"

The Draperies, Lamp Shades, and Wall Decorations are a work of "Real Art" from our own work rooms.

## BARROWS FURNITURE COMPANY INC.

Corner First and Jefferson Streets

"We specialize on making THE HOME BEAUTIFUL"



Dorothy Phillips  
in "Man-Woman-Marriage"



ANITA STEWART  
in "HARRIET AND THE PIPER"



Constance Talmadge  
in "Lessons in Love"



KATHERINE MACDONALD in  
"MY LADY'S LATCH KEY"



Marguerite Clark  
in "Scrambled Wives"

WHEN YOU see a First National trademark on the screen, you know that it stands not only for fascinating entertainment, but the highest quality in production.

This is because First National pictures are made by independent artists in their own studios—stars and producers who have no other aim in view than to present pictures of the highest artistry and entertainment value. Unhampered by outside influences, they are free to carry out their highest ideals.

Associated First National Pictures, Inc., is a nation-wide organization of independent theater owners who are banded together to foster the production of more artistic pictures and who are striving for the constant betterment of screen entertainment.

First National accepts for exhibition purposes the work of independent artists strictly on its merit as the best in screen entertainment.

THE RIALTO THEATER HAS A  
FIRST NATIONAL FRANCHISE

**Associated First  
National Pictures, Inc.**



NORMA TALMADGE  
in "THE BRANDED WOMAN"



Charles Ray  
in "The Old  
Swimmin' Hole"



MRS. CARTER DE HAVEN  
in "THE GIRL IN THE TAXI"